

NEW TALMADGE FILM ON STANLEY SCREEN

Constance Binney and Lucy Cotton Are New Stars Elsewhere

STANLEY—"The Isle of Conquest," with Norma Talmadge, story by Arthur Hornsby and directed by Edward José, is a production certainly has the "Talmadge touch." Her every characteristic gesture is brought forth by the subtle direction of Mr. José. Then, too, there are the combined efforts of Anita Loos and John Emerson, as screenwriters. These two need no further commendation because their work is always worthy. Selznick films and William Bechtel may well be proud of this movie, for it is artistic.

In winter it is psychologically businesslike to present films of shipwrecks near tropical islands. Combined with the superheated theatres, this causes pleasure for the audience and they like the play. At least the crowd approved of this new film of a shipwrecked couple on an island. There are temptations to refer to "Male and Female" while seeing this film, for parts of each are not unlike.

Man hates woman and woman hates man. This situation is brought out when the little star marries for money to please her mother, and when the hero is killed by a girl who falls in supposed love with the eventual husband of the star. It so happens that little coincidence turns up again to make a holiday of the author's thoughts. The dread movie disease, heart-failure, comes to the rescue of the plot, and here is the inevitable scene a year after the husband's death. Happiness. Nathan Frey, concertmaster of the orchestra, plays Wienieski's "Legend" with much feeling.

ARCADIA—"Keweenaw Susan," with Constance Binney. Story by Helen E. Horton and directed by John S. Robertson, Real.

The appropriateness of the trademark name Realart is understood when this picture is viewed, because it tries to represent everything that the producing company's title implies. This is the initial production by this company, and that Manager Jay Emanuel has said about the photoplay is borne out. It is a human document of the life of a little girl of the Pennsylvania Dutch town which Helen Martin has written at such great length and with so much facility.

Another factor in the production is Realart's first star, Constance Binney, whose work hardly needs more than a few words because of what she has done in the past. She plays the daughter of a thrifty man for whom she has to be a slave. The part has been emphasized in the movies, while in spoken drama it was merely a role subservient to that played by Mrs. Fiske as Susan.

There is no doubt that Miss Binney is now a full-fledged star and worthy of the prominent honor bestowed upon her. Jere Austin, Alfred Hickman, Anders Randolph and Georges Renard are good type actors. The outstanding piece of work, however, is that done by Mary Alden in the role which Mrs. Fiske portrayed and which gives the play its title.

VICTORIA—"The Speed Maniac," with Tom Mix. Directed by Edward J. Le Sage from a story by H. H. Van Loan. Fox play.

Some months ago Wallace Reid made a movie in which there was an auto race, and it proved very thrilling. Now comes William Fox with a movie which has an auto as the chief character, and it, too, held the attention of Tom Mix's admirers. There is indeed a real thrill in the overturning of an auto at the end of the picture and the race.

There are many interesting bits in this play, but somehow they are not tied together with sufficient cordage to make the fabric as strong as it should be. Praise for camera work is due Fred Grauville, especially for his night photography.

Tom Mix appears as helper to humanity in general, for he aids a prizefighter's family and rescues a girl from a runaway horse and carriage. Real

Remaining Photoplays

PALACE—"Male and Female," based on Barrie's "Admirable Crichton." Thomas Meighan and Gloria Swanson have important roles in a film photoplay.

CAPITOL—"Counterfeit," with Elsie Ferguson.

COLONIAL—"It Pays to Advertise," starring Bryant Washburn, a comedy.

IMPERIAL—"Checkers" is the special William Fox production of racing life.

MARKET STREET—"Please Get Married," with Viola Dana.

GREAT NORTHERN—"The Flame of the Desert," stars Geraldine Farrar in an Egyptian tale.

ALHAMBRA—"More Deadly Than the Male" has Ethel Clayton in a comedy.

STRAND—"Counterfeit" is the starring piece for Elsie Ferguson. The story is about a woman's diplomacy.

LOUSET—"Counterfeit," with Elsie Ferguson.

REVUE—"Yankee Doodle in Berlin" is the big Mack Sennett comedy, with a host of funmakers.

BELMONT—"Lombard Ltd.," is the story of a modish shop, with Bert Lytell as the star.

JIMBO—"For Better, for Worse," last night; "Don't Change Your Husband," today.

WEST ALLGHEMY—"The Hoodlum," with Mary Pickford.

COLISEUM—Thomas H. Ince presents "What Every Woman Learns," featuring Enid Bennett.

FRANKFORD—Douglas MacLean in "Three and a Half Hours' Leave."

CEDAR—Dorothy Gish in "Turning the Tables."

love interest is supplied by the latter incident.

REGENT—"The Miracle of Love," with Lily Curtis, story by Hamilton and directed by Robert S. Leonard. Paramount play.

Cosmo Hamilton has been very successful this season in his scripts for the spoken and silent theatre. The screen at this playhouse is encompassing his latest screen, "The Miracle of Love." The play has no star, but the cast contains Jackie Saunders, one of the queens of the serials. Then, too, there are Wyndham Standing, Edward Earle, Percy Standing and Lucy Cotton. It is the latter player whose work it is fine as silk, despite her name.

Love and hardships which come to those entwined in this story of high English social life. The great difficulty which comes when fortune hunters and moneyed people have to contract marriages that they do not wish is clearly brought out.

BURLESQUE BILLS

Bijou—"Broadway Belles" is being presented by a strong company of comedians, supported by a large chorus. The show is directed by Joe Levitt, who leaves nothing undone to make it a real entertainment. Humor is sandwiched between dancing, music and song and whole rows of pretty faces.

People's—"The show is 'Talk of the World in Burlesque' and it is equal to its ambitious title. In this attraction attention has been given to the stage settings, with the idea of making each scene a brilliant picture.

Casino—Elaborate scenery and rich costumes mark the production of the "Beauty Trust." "Nedra" is the title of the pretentious extravaganza in which appears a well-balanced burlesque troupe. Harry Melton, prima donna; Frances Farr, soubrette, and Inez Hanley, ingenue, are some of the stars.

Trocadero—Harry Lang heads the 1920 edition of the "Kid Luffers," one of the niftiest aggregations in burlesque. A departure from some of the old-time features of burlesque permits the introduction of several novelties and some new musical features.

COMEDY-AND-SONG BILL WINS AT KEITH'S

Old Favorites and New Ones Vie on Amusing Program

Laughs grew in volume at Keith's last night as the program progressed, but it remained for Joe Cook, in the next to the last act of the evening, to win the palm for mirth-producing.

Cook's "one-man vaudeville show" had enough originality and enough laughs for two or three vaudeville acts and the audience showed a great unwillingness to let him go. He managed to dance, sing and laugh his way into the affections of every one present from the members to the front row first-nighters.

Thomas Duxry in his travesty of an old-time melodrama, "For Pity's Sake," had the audience in a gale of laughter with antics that would put Mack Sennett and his movies to shame.

The headline, William Rock, with his seven attractive girls, proved that old favorites are still popular. Rock's humor in unique and always acceptable bits; his girls were just as acceptable and very pleasing to look upon.

Jimmy Fallon and Russ Brown, the "boys from overseas," had an act with a real ring of originality which captured the crowd completely. They will probably be welcomed back here many times if last night was a good example of their ability.

Bartholdi's Birds performed unusual tricks; and other acts that pleased were Ed. Foley and Lea La Ture in "The Three and a Half Hours' Leave," Koller Mack and Anna Earl, Philadelphia favorites, in a comic turn; and the Artistic Poses, presented by William Downing and Margaret Stewart.

Allegory—Rena Arnold and Jack Boyie have the headline act, and they deserve their position. "Samples" and "Little" to be desired from the standpoint of fun, songs or personality. The Beauties, with their Dancing Dolls, provide unlimited entertainment, and Nancy Boyer and company have a delightful comedy in "Mary Lou." Bartram and Saxon are novel comedians, and sparkling fun is found in the act of White, Black and Tardosa. Prowdy skit, musical offerings by the Four Ludes, gymnastic stunts by Flying Colville and songs by White and Denn all scored. Film comedy and other pictures rounded out the bill.

Nixon—Comedy alternating with thrills. The Airplane Girls performed daring stunts and held on chiefly with their teeth. This aroused much applause. Holmes and Lavier won approval in a good dancing act, and hits were also scored by Snow and Westbrook and Wastika Seals. "The War Bonnet," with Billie Rhodes in the leading role, is the picture attraction.

Globe—"Pretty Baby," a musical comedy, scored. Tuneful musical numbers add to the winsome miniature. "The Financiers" proved to be a worthwhile skit. Harry Antrim is a funny comedian. Burke, Walsh and Nana were heard in several good songs. The Willie Brothers, balancers; El Cota, xylophonist, and Merriman's trained dogs complete the exceptionally good bill.

Broadway—Humorous marital differences are delightfully revealed in "Too Much Wife," the headliner. Heban and Pint, funmakers, add hilarity. John McGowan and company have an entertaining playlet, while musical gems are heard in the act entitled "The Song Review." Bryant Washburn in the filmed version of "It Pays to Advertise" completes a laugh-provoking bill.

Gross Keys—One of the best miniature musical comedies seen here was offered when "Quakertown to Broadway" a tuneful bit of nonsense, scored a well-deserved hit. The Nippon Duo offered a bit of oriental entertainment. Gibson and Pollak offered a number of popular songs. Jack Trainor and his company were seen in a worthwhile sketch. "The Two Earls and the Leighton Minstrels" complete the bill.

William Penn—Jane and Katherine Lee, the well-known and popular little folks of the screen, were seen in person in a delightful skit. To say the least, they scored a success. Johnny Clark and company offered a good sketch, as did Nora Jane and her company. Dreams and Egan lived up to their billing as en-

Continuing Attractions

BROAD—"Daddies," whimsical comedy, telling of bachelors who adopt, sight unseen, several war orphans. Amusing complications ensue. Well-known players.

FORREST—"The Canary," delightful musical show, featuring Julia Sanderson, Joseph Cawthorne, Maude Eburne, Doyle and Doyle and other favorites, in novel specialties.

DELPHI—"Ten for Three," comedy, with Charlotte Walker and Ernest Lawie. Bright dialogue and humorous situations.

SHUBERT—"A Lonely Romeo," musical comedy, with Lew Fields appearing as a man-milliner by day and a cabaret lizard by night.

LYRIC—"The Riddle: Woman," a modern drama. Bertha Kalich interprets a highly temperamental character, the frantically driven victim of a polished blackmailer.

CHESTNUT—"Oh, My Dear," brilliant musical comedy. Cast includes Juliette Day, Hal Forde and Florence Johns. A Parisian fashion exhibit of gowns plus ditties, drooleries and dances.

WALNUT—"My Honolulu Girl," a musical oddity, based on a pretty Hawaiian love story and with atmospheric settings and music. A native Hawaiian troupe, typical dances, the beach at Waikiki, Mauna Loa in eruption, are features.

tainers. Anzer, Scheel and King are grand dancers of originality.

Versand—Dancers were greeted with a variegated bill, which included dancing, singing, musical novelties and other features. The Hennings staged a dancing act, Jack Cahill and Romaine Don, comedians, offered a brisk dialogue, while Benton and Elliott appeared in a skit. Musical offerings by the Four Ludes, gymnastic stunts by Flying Colville and songs by White and Denn all scored. Film comedy and other pictures rounded out the bill.

FRANCES STARR OPENS HERE IN 'TIGER, TIGER!'

Title Role Falls to Tax Ripened Theatrical Abilities of Star. Play by Knoblock

One takes away somewhat mixed feelings from the Garrick, where Edward Knoblock's four-act play, "Tiger, Tiger," was presented last evening for the first time in this city, with Frances Starr as the chief player, supported by a cast of excellent and well-drilled actors.

The mixed meetings are caused by the curious blending of good and commonplace in Captain Knoblock's newest stage work. He has utilized very famil-

iar material, the hackneyed quality of which greets at times on the sensibilities, but he has handled his stuff with novel effects. The basic situations are of a very usual sort, but by economy of action and adroit husbanding of words he creates the illusion both of action and emotion.

Simply stated, the motives of the piece are first love at first sight, and second love between a man of caste and a girl "of the people." He is a member of Parliament and she is a cook. They meet in the moonlight—they gravitate toward each other irresistibly—they have their romance. But it is not a rewriting of Tom Robertson's "Caste."

The war has brought strange stirrings into people's pulses. And so in this play the author does not attempt any disquisition on social distinctions; rather the substance of his argument is that of the cultural cleavage between the two types who are the protagonists of his drama.

The emotional role of Sally does not

make any great tax on Miss Starr's ripened theatrical abilities. She seems slow in getting into the part, but finally makes it very vital. Lionel Atwill as her vis-a-vis is believable if not impressive. Mary Moore gives an interesting impersonation of a society girl of the blue type wakened to realities by the war.

Bright Minstrelsy at Dumont's
"The Great Fur and Jewel Robberies" is still the attraction at Dumont's, with Emmett J. Welch's Minstrel. There is an entertaining playlet, "As We Older Grow," by Franklin

Richardson; Lemuels and Gibson, through second sight, tell all sorts of secrets; Welch furnishes some pleasing ballads, and Charley Bogden, keeps things lively with his endless good humor.

"The Barrier" at Orpheum
"The Barrier" is being presented with so much strength at the Orpheum Theatre in Germantown this week that the audiences are stirred to enthusiasm. Mae Desmond is supported by Frank Fielder and other capable members of her company. The play is a dramatization of Rex Beach's story of Alaska.



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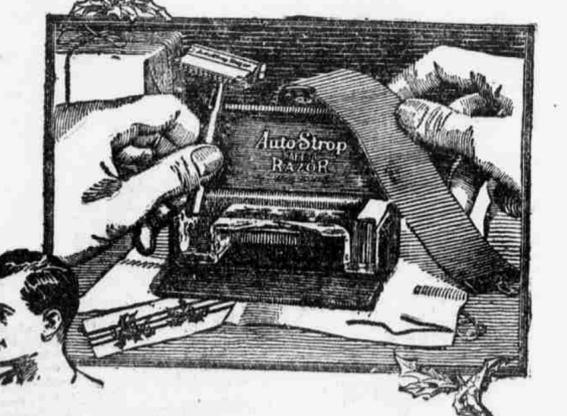
1 owner has invested over	\$2,000,000
2 owners have invested between	1,000,000 and \$2,000,000
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6 " " " "	300,000 and 500,000
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